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PRICE 25 CENTS

The Vegetable Brownies on a Frolic

Agnes Hyde

THE PENN PUBLISHING COMPANY

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homstead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

The Vegetable Brownies On a Frolic

An Extravaganza in One Act

By
AGNES HYDE

PHILADELPHIA
THE PENN PUBLISHING COMPANY
1922

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The Vegetable Brownies on a Frolic

JAN 1923

The Vegetable Brownies On a Frolic

CHARACTERS

Cabbage-head.	Turnip.
Onion.	Carrot.
Cucumber.	Beet.
Watermelon.	Potato.
Pumpkin.	Man in the Moon.

Time of Playing—About thirty minutes.

DIRECTIONS

Prepare a curtain of cambric or any suitable material. Let it be blue to represent the atmosphere. The size of the curtain must be determined by the size of the stage. The vegetables are painted on paper and then cut out. Any one with a little skill with crayons or the paint brush can make a fairly good likeness of these common vegetables. They can be molded from crêpe paper if found easier to those managing the entertainment. The vegetables should be of exaggerated size. Some sense of proportion must be maintained, however. Brownie legs and feet are fastened to each of the vegetables; also arms. They should be fastened so that some look as if dancing, some running and some with toes turned in. The man in the moon has no legs or arms. He is represented by a full moon made of silver paper. A hole is cut large enough for the face of the performer. He wears a white mask tinted with silver. A white skull-cap is worn over the

hair. The vegetables are fastened to the curtain at varying heights. Sometimes the different heights of the performers will make enough variety. If desired, a stone wall can be painted on the curtain and the vegetables arranged as if sitting or standing upon it. The moon is fastened to the curtain as high above the vegetables as is practicable and a little to the right. Stars are cut from silver paper and pasted over the top of curtain to represent the sky. A hole is cut over each vegetable for the face of the performer. It should be large enough to let the face come well through the curtain that the voice may not be smothered. The watermelon's face, legs and arms should be black. Brown is the best color for the limbs of the vegetables. Cardboard is used to make them. The potato should use the Irish dialect and the watermelon the Darky. The performers stand behind the curtain and only their heads show. It therefore appears to the audience as if the vegetables had human heads. If there is no stage curtain an extra curtain should be hung in front of vegetables to be drawn aside when entertainment begins. Be careful that there is enough space between the two curtains to prevent disarrangement of vegetables when outer curtain is drawn. The melodies can be found in any college song-book or collection of old-time songs. Try to have bass, tenor, soprano and alto voices.

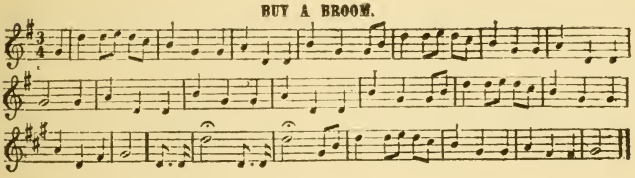
MUSIC

The melodies used in this extravaganza are: "Buy a Broom," "Bring Back My Bonnie to Me," "Clementine," "Annie Laurie," "The Quilting Party," "Juanita," "Drink to Me Only With Thine Eyes," "Dear Eveline, Sweet Eveline," "Auld Lang Syne."

The songs for which each melody is used is indicated in the text.

These melodies can all be found in College Songs, New and Enlarged Edition, published by Oliver-Ditson Company. The only melody not found there is "Buy a Broom." This is familiar to almost everybody, but as it may not be readily found, I submit a copy of the soprano part.

BUY A BROOM.



The Vegetable Brownies On a Frolic

CABBAGE-HEAD (*sing-song*).
Vegetable Brownies all are we,

ALL THE VEGETABLES TOGETHER.
We.

CABBAGE-HEAD.
The garden ground has shook us,

ALL.
Has shook us.

CABBAGE.
And now we lift our eyes to thee,

ALL.
Thee.

CABBAGE.
And beg you not to cook us.

ALL (*beseechingly*).
Not to cook us.

CABBAGE.
Of course we know we are very nice,

ALL.
Nice.

CABBAGE.
When served up for the dinner,

ALL (*loudly*).
The dinner.

CABBAGE.
And when in soup we are cut in dice,

ALL.
Dice.

CABBAGE.
We are fit for any sinner,

ALL.
Any sinner.

CABBAGE.
But e'er you cook us, you must catch us,

ALL (*quickly*).
Catch us!

CABBAGE.
And that you'll never do,

ALL. (*slowly*).
Never do.

CABBAGE.
You couldn't hook us, no, nor snatch us!

ALL (*quickly*).
Snatch us!

CABBAGE.
As we would prove to you.

ALL (*slowly*).
Prove to you.

CABBAGE.
You see we are different from the rest,

ALL.
Rest.

CABBAGE.
For we have legs to run,

ALL (*quickly*).
Legs to run.

CABBAGE.
And if you tried our speed to test,

ALL.
Test.

CABBAGE.
I guess there'd be some fun,

ALL.
Be some fun.

CABBAGE.
And now if you'll observe us well,

ALL.
Well.

CABBAGE.
You'll see both short and long,

ALL.
Short and long.

CABBAGE.
And what we are we each will tell,

ALL.
Tell.

CABBAGE.
In our own verse and song,

ALL.
Verse and song.

CABBAGE (*sings, tune "Buy a Broom"*).
I am a cabbage-head, a cabbage-head, a cabbage-head,
Oh, I am a cabbage-head, as everybody knows.

ALL (*sing in chorus*).
'Tis this way, and that way, and this way, and that way,
And she is a cabbage-head, as everybody knows.

BEET (*sings*).
I am a little beet, a little beet, a little beet,
Oh, I am a little beet, as red as a rose.

ALL (*chorus*).
'Tis this way, and that way, and this way, and that way,
And she is a little beet, as red as a rose.

PUMPKIN (*sings*).
I am a pumpkin, a pumpkin, a pumpkin,
Oh, I am a pumpkin that makes dandy pies.

ALL (*chorus*).
'Tis this way, and that way, and this way, and that way,
And she is a pumpkin, that makes dandy pies.

POTATO (*sings*).
And I am a murphy, a murphy, a murphy,
Oh, I am a murphy, that's good boiled or fried.

ALL (*chorus*).
'Tis this way, and that way, and this way, and that way,
Oh, she is a murphy that's good boiled or fried.

CUCUMBER (*sings, tune "My Bonnie Lies Over the Ocean"*).
I am a cucumber dainty, I am a cucumber green,
And you all know that cucumber pickles,
Are the very best pickles e'er seen.

ALL (*chorus*).
Pickles, pickles, cucumber pickles for me, for me,
Pickles, pickles, cucumber pickles for me.

(*Make face as if eating sour pickle.*)

WATERMELON (*tune "Clementine"*).

In a garden on a hillside,
'Neath the summer rain and heat,
On a vine with tendrils twining,
Grew a watermelon sweet.

ALL (*chorus*).

Oh dat melon, oh dat melon, oh dat melon rich and sweet,
In dat garden on the hillside,
It was good enough to eat.

(*Make noise as if drawing in juice of melon.*)

MAN IN THE MOON (*"Buy a Broom"*).

And I in the moon, in the moon, in the moon,
The Man in the Moon watches over them all.

ALL (*chorus*).

'Tis this way, and that way, and this way, and that way,
And the Man in the Moon watches over us all.

CABBAGE (*spoken*).

My comrades dear, this is not all, some voices sure I miss,
There are three songs have not been sung,
Pray tell me how is this?

PUMPKIN (*spoken*).

Please, Miss Cabbage, the carrot is bashful, and the turnip is sulky, and the onion wants to cry.

CABBAGE (*spoken*).

What, our little turnip sulky? Why, what makes the turnip sulky?

ALL (*spoken*).

Oh, we'll never tell.

CABBAGE (*spoken*).

Well, if you won't tell me I'll have to ask the Man in the Moon.
Oh, Moon above that brightly shines,

And sees both small and bulky,
Oh, tell me truly if you can,
What makes our turnip sulky?

MAN IN THE MOON (*sings, tune "Annie Laurie"*).
As I sail in my course in the sky above,
I see a thing or two,
And I know that the turnip he is in love
With a carrot of brilliant hue.
And he sits, and he frets, and he mopes, and he pouts,
For he is so very shy,
That he hasn't the courage to settle all doubts
And to win her love to try.

CABBAGE (*spoken*).
My dear little Turnip, this never will do,
You never will win the day
If you sit there in silence and mope and pout,
You must up and have your say.

ALL (*together*).
Yes, Turnip, up and tell her that you've loved her well and long,
And if you find it hard in prose,
Why, turn it into song.

TURNIP (*sings, tune, "The Quilting Party," "Seeing Nellie Home"*).
Oh, Carrot, little Carrot,
Oh, Carrot, oh my dear,
My love in grandpa's turnip field,
Let me whisper in your ear.

ALL (*chorus*).
Oh, Carrot, little Carrot,
Little Carrot, do you hear?
His love in grandpa's turnip field
He would whisper in your ear.

CARROT (*sings*).
Oh, Turnip, little Turnip,
Your love I do not fear;

If mamma and pa are willing, willing,
You can whisper in my ear.

ALL (*chorus*).
Oh, Turnip, little Turnip,
Your love she will not fear,
If her ma and pa are willing, willing,
You can whisper in her ear.

CABBAGE (*spoken*).
Now that affair is settled
Can anybody tell
If there's anybody else here
With whom all is not well?

PUMPKIN (*spoken*).
Please, Miss Cabbage, the onion's crying.

CABBAGE.
What? Our dear little onion crying? Why, what is the matter?

PUMPKIN.
Please she won't tell.

CABBAGE.
Won't tell! Why not?

PUMPKIN.
She says she's afraid we won't love her any more.

CABBAGE.
Nonsense. (*To* POTATO.) Murphy, do you know anything about this?

POTATO.
Dade I has me suspicions. But if she'll not tell ye, sure I'll not be getting meself into hot water telling it fur her. Fax the crater niver but she's crying anyhow. Why don't ye ax the auld gintleman in the moon?

CABBAGE.
I suppose I'll have to.

(*Sings, tune, "Juanita."*)

Moon, silver moon,
Shining brightly up above,
Oh, do you know
What has grieved our love?
Moon, silver moon,
Wide awake when all's asleep,
Oh do you know what doth make her weep?

ALL (*chorus*).
Moon, silver moon,
Wide awake when all's asleep,
Moon, silver moon,
What doth make her weep?

(*Repeat chorus softly.*)

CABBAGE (*spoken*).
Oh, moon above, that's wide awake
When all the world is sleeping,
Oh, do you know what tale of woe
Has set our onion weeping?

MAN IN THE MOON (*sings, tune "Drink to Me Only With Thine Eyes"*).
Away up here, where all is clear,
I make my observations,
And without fear I often hear
All sorts of conversations.
And so last night, when all was bright,
And e'en the trees seemed soulful,
Within a vale, I heard the tale,
That makes our onion doleful.

(*Spoken.*)
The fact is she has just heard of a poor little maiden who lost her lover by eating onions.

ALL (*sadly*).
Oh, that poor little maiden!

CABBAGE.
Come, little Onion, tell us all about it and then you will feel better.

ALL.

Yes, and remember that we will always love you just the same.

ONION (*sings, tune, "Sweet Eveline"*).

Once in a cottage a little maiden dwelt
Who for the fragrant onion
A deep fondness felt.
She ate them for breakfast,
She ate them for tea,
And she'd walk half a mile
An onion to see.

ALL (*chorus*).

Oh, little Onion, dear little Onion,
Our love for you will never, never die,
Oh, little Onion, dear little Onion,
Our love for you will never, never die.

ONION.

Now this little maiden,
She had a little beau,
And when he asked her for a kiss
She answered him no.
For she knew that an onion
He never could endure,
And if he knew she ate them,
He would shake her sure.

ALL (*chorus*).

Oh, little Onion, etc.

ONION.

One night he fondly asked her
If she would be his bride,
And with his strong arm
He drew her to his side.
The little maid blushed,
But she trembled in her boots,
For she had ate for tea
Some crisp onion shoots.

ALL (*chorus*).
Oh, little Onion, etc.

ONION.
Alas, he did detect
Their fragrance on her breath,
And that poor little maiden
Was of his love bereft.
Now she mourns forsaken,
But she finds comfort still
In eating raw onions
With vinegar her fill.

ALL (*chorus*).
Oh, little Onion, etc. (*Repeat chorus softly.*)

ALL (*sadly*).
Oh, how very sad.

CABBAGE.
Yes, it is indeed very sad. Let us change the subject. I will ask a conundrum. Where are the most of us likely to meet again?

BEET.
Give it up.

PUMPKIN.
Give it up.

CUCUMBER.
I give it up.

WATERMELON.
I gibs um up.

POTATO.
I'll be after giving it up.

TURNIP.
Give it up.

CARROT.
I will give it up.

ONION (*sobbing*).
I give it up.

CABBAGE.
Well, well, well, everybody gives it up. Perhaps the Man in the Moon can tell us. Man in the Moon, can you tell us where the most of us are likely to meet again?

MAN IN THE MOON.
Oh, I know. That's easy. In a boiled dinner.

CABBAGE.
That's right.

ALL (*sing, tune, "Auld Lang Syne"*).
That old boiled dinner I'll ne'er forget,
That dinner of olden time,
Within our dreams we taste it yet
That dinner of Auld Lang Syne.

Cabbage and turnip, onion, beet,
Carrot, and murphy fine,
All boiled together and served up hot,
In that dinner of Auld Lang Syne.

(*Repeat last four lines softly except the word "hot"; this should be very loud.*)

CURTAIN

Unusually Good Entertainments

Read One or More of These Before Deciding on Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

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Unusually Good Entertainments

Read One or More of These Before Deciding on Your Next Program

GRADUATION DAY AT WOOD HILL SCHOOL. An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL. An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

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Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by Mrs. E. J. H. Goodfellow. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

SISTER MASONS. A Burlesque in One Act, by Frank Dumont. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by Amelia Sanford. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by Frank Dumont. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by Josephine H. Cobb and Jennie E. Paine. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

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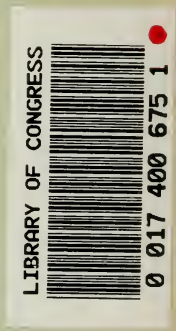
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